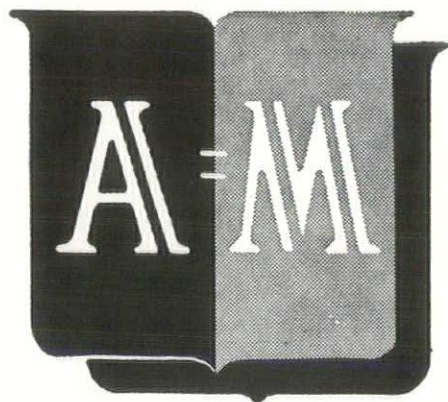


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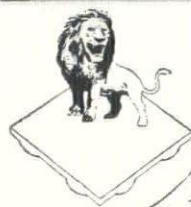
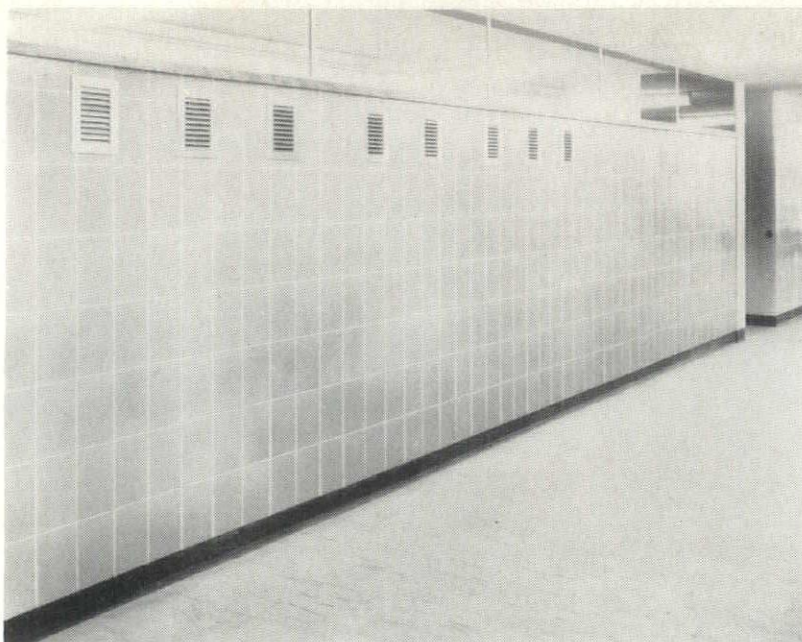
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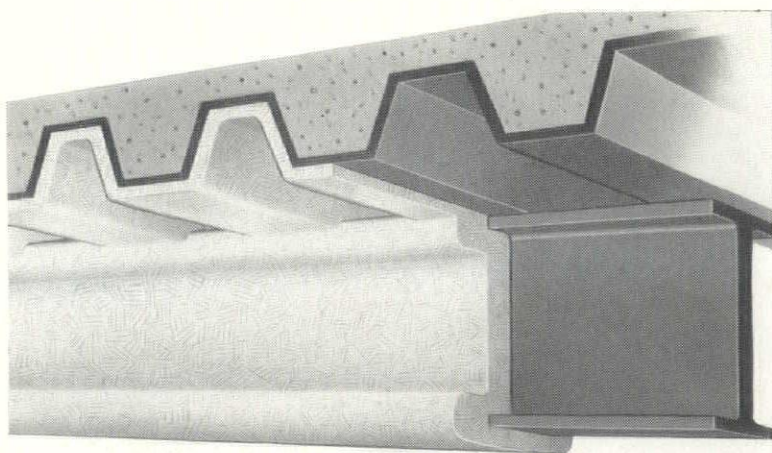
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- 7 Notes and News
- 8 Notes on Readings
—David Gebhard and H. Allen Brooks, Jr.
- 10 What Regional Architecture Means to me
—Phillippe Register
- 15 Notes on an Architectural Study Trip
—John W. McHugh
- 16 The Old Chemistry Building at the University of New Mexico, Its Antecedents and Tradition
—H. Allen Brooks, Jr.
- 20 Clinic for Howard L. Smith, M.D., Roswell
—Hugh Rowland
- 22 Advertisers' Index

(cover—Entrance to old Chemistry Building, University of New Mexico, Francis Barry Byrne, Arch., see p. 16)

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Published monthly by the New Mexico Chapter, American Institute of Architects, a non-profit organization, at 117 Quincy Street, N.E., Albuquerque, New Mexico. Subscription rates: single copy \$.25; one year \$1.25. Second class postage paid at Roswell, New Mexico. Editorial Policy: Opinions expressed in all signed articles are those of the author and do not necessarily represent the official position of the New Mexico Chapter, A.I.A.

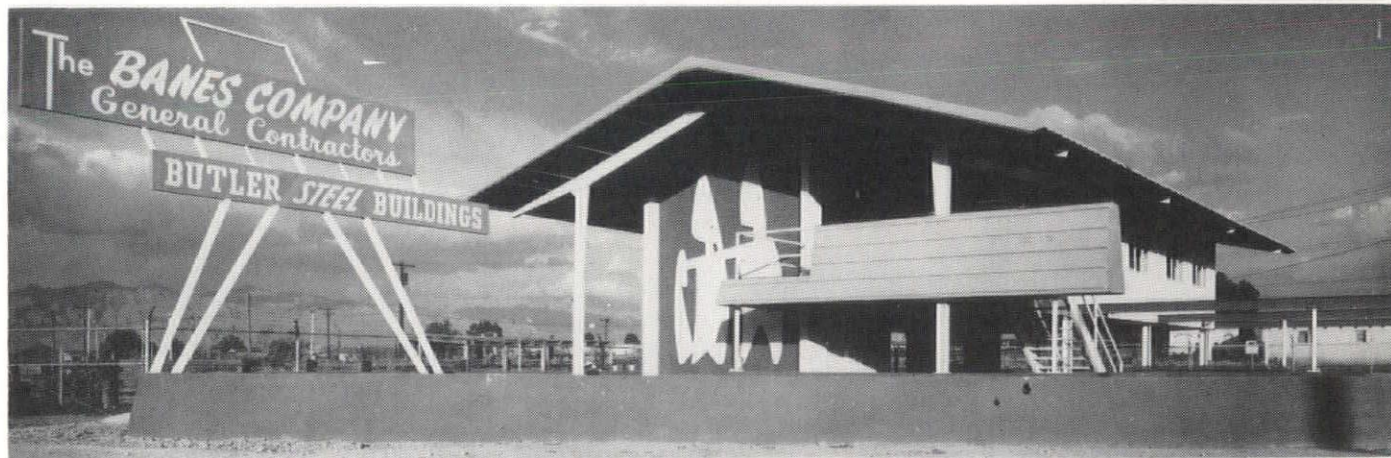
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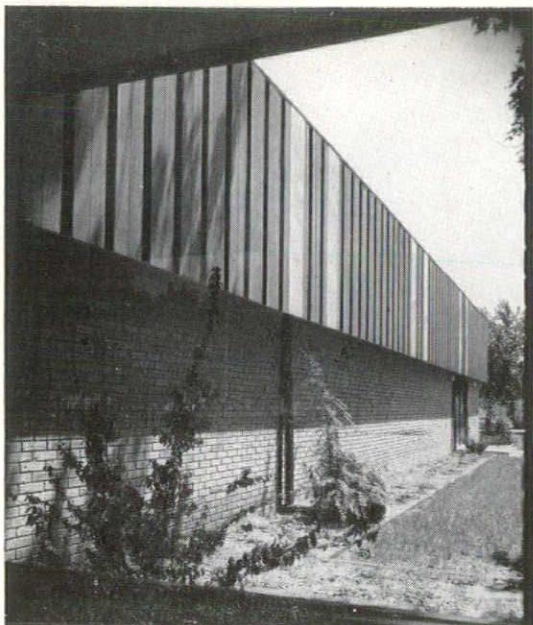
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NOTES AND NEWS

Three Uruguayan Architects visited Santa Fe this past June and met with several members of the Chapter including Philippe Register, John McHugh, John Conron, and Richard Halford. The three visiting architects were Walter Hugo Chappe, Enrique Mario Monestier and Justino Serralta; they were accompanied by Ricardo Mira, a Cuban architect presently acting as escort-interpreter for the group. Of the meeting John McHugh wrote: "Received call from President asking to meet with him, Mr. Conron, and the Uruguayan Architects for dinner. Rushed home, shined shoes, and in general tried to give appearance of respectable American Architect. At La Posada at six found Messers Register and Conron having cool one in the Lounge. No *URUGUAYAN ARCHITECTS* visible. Joined colleagues in their activity as Pres. reported that UA's were having drink party of their own somewhere else. Later met the three UA's together with interpreter, and all went in to dinner. Sat between a Senor Chappe on my right and Senor Monestier on left. Senor Monestier conversed (in French) with President on *his* left. Senor Chappe said why don't we use thin shell concrete in Santa Fe like they do in Montevideo? Cost and Historical ordinance. Why does the Estados Unidos, as buyer, instead of letting Uruguay, as seller, fix the price of wheat? Suggested that in free markets the buyer almost always sets the price. Then asked him why his architectural students unfurled unflattering banners and hurled tomatoes at Eisenhower. Chappe said that we must try to understand that for him there are two great powers against each other: USA and USSR, and that Uruguay *must* feel free to choose between them. Properly shattered, answered that couldn't see how an enlightened nation *could* feel free to choose between dark Medieval slavery on the one hand and freedom and human decency on the other. Added that had previously thought of Uruguay as enlightened nation. He replied that I just didn't understand (too true), and smoothly switched the conversation back to the safe subject of architecture, saying grandly that there are really only two architects in the United States Frank Lloyd Wright and Mies van der Rohe. After this we were joined by Dick Halford, and everyone at our end of the table began to talk of food. On this pleasant subject the dinner broke up, and after suitable Adios's, I went home."

A. I. A. PICNIC will take place on Saturday, July 30th at Hyde Park, near Santa Fe. The picnic activities, such as softball, horseshoe pitching, darts, croquet, badminton and possibly others, will begin at 2:00 o'clock and continue until about 4:00 in the afternoon. The picnic takes place from 4:00 to 6:00 or later.

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NOTES ON READING

Jose E. Espinosa, *SAINTS IN THE VALLEY*, The University of New Mexico Press, ALBUQUERQUE, 1960. \$6.50

Bultos and Retablos—the Santos of New Mexico—are unquestionably the widest known manifestation of the folk art of the American Southwest. Numerous articles and exhibits prepared over the past few decades attest to the fascination which these Santos hold for the present day. Their very naivety, their boldness, simplicity and directness of statement are in close rapport with the urban sophistication of our own art forms. In this handsomely designed and printed study the author presents a brief history and analysis of these paintings and carvings, and the place which they occupied in the folk life of New Mexico from the 17th through the 19th century. Unfortunately, the paucity of documents has made it very difficult for the author to trace the history and development of this art form in as much detail as many of us would like to see. Perhaps the major short coming of the book is that being a devoted Catholic, the author finds himself unable to critically appraise the sociological and psychological implications of this form of religious art.

David Gebhard

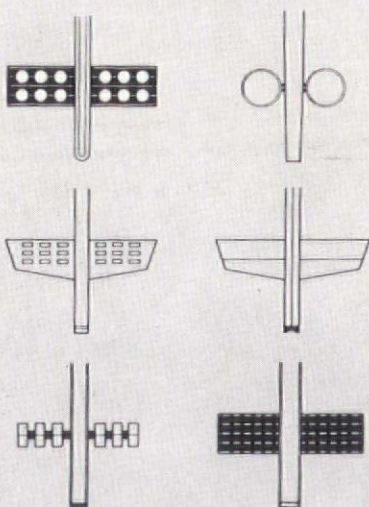
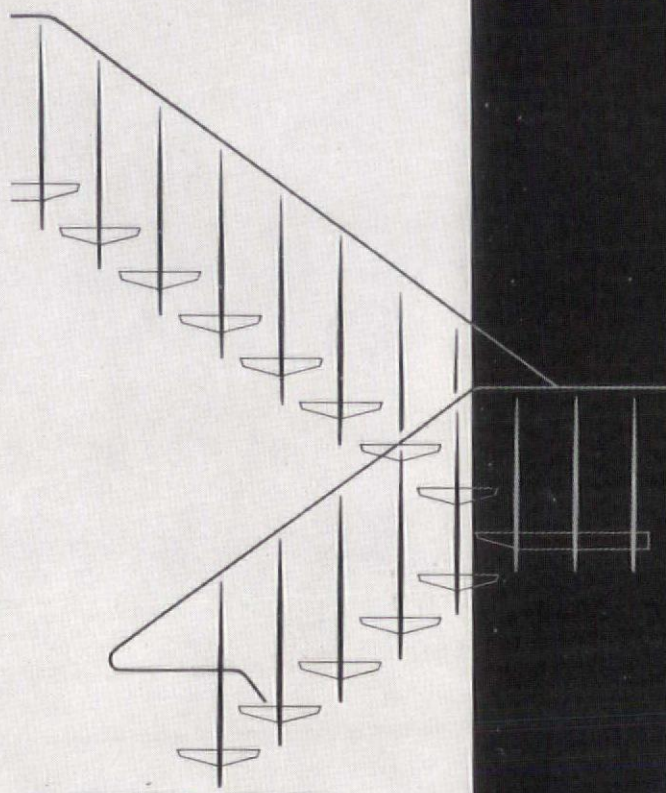
Willard Connely, *LOUIS SULLIVAN AS HE LIVED*, Horizon Press, New York, 1960

For one desiring a light, easily readable account of the life of Louis H. Sullivan unencumbered by weighty discussions of architectural designs, Willard Connely's study should amply fill the bill. No architectural history is this but a sympathetic biography about the man distinguished as America's great skyscraper designer.

While the book includes several important additions to our knowledge of Louis Sullivan, especially in the form of hitherto unpublished letters, the author has by no means endeavored to present a reinterpretation of Sullivan as a person or as an architect. Indeed one may regret the absence of a deeper penetration into the mind of this personality who early in life rose to such exalted heights only to spend the majority of his career in relative obscurity.

Mr. Connely has patently avoided a detailed discussion of Sullivan as an architect and deals with his creative achievements only in sufficient depth to lend balance, without undue distraction, to the overall picture of his central character. In this respect the author of *Louis Sullivan as He Lived* makes no pretension of superceding Professor Hugh Morrison's *Louis Sullivan* which was first published twenty-five years ago. The latter monograph will remain the standard work for the reader primarily interested in Sullivan's architectural accomplishments with only secondary concern for biographical material.

continued—page 22 notes on reading

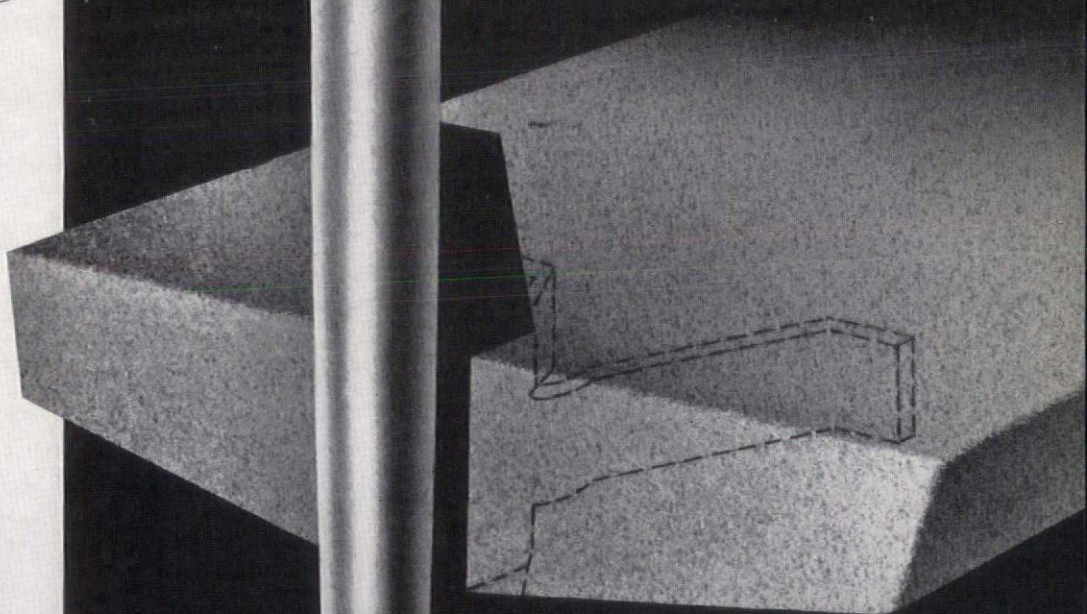


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WHAT REGIONAL ARCHITECTURE MEANS TO ME

Phillippe Register

Undoubtedly regional architecture means different things to different people. That is why, in the title of this article, I have been careful to state "what regional architecture means to me."

Let us go back to the basic concept of architecture as shelter; shelter is defined as protection from the elements. Therefore, the design for shelter which we build for ourselves in New Mexico should be predicated on the weather conditions with which we are faced. What are the weather conditions in New Mexico? They are basically quite varied, depending upon which part of the state one lives in. In northern New Mexico, for example, the weather is quite cold and often unpleasant from November until May; on the other hand, in the area around Las Cruces, warm weather prevails with the exception of three or four months from December through March. In spite of the climatic differences, the sections of New Mexico have several characteristics in common; these are a strong sun, and a persistent, prevailing wind.

To my way of thinking, the elements of climate, sun, and wind should be the determining factors in the design of our structures. Good regional designing is cognizant of these elements. The fact that these buildings may or may not resemble the architectural styles of the past has relatively little to do with their regional characteristics.

Some of the buildings which were constructed centuries ago, such as the Acoma Pueblo and church, the Taos Pueblo, and the stone church at Quarai, are truly regional in that they have thick walls and heavy roofs as protection from the intense sun in the summertime and the cold and wind in the wintertime. All openings such as doors and windows are small as further protection from the elements. The general appearance of these buildings is the result of the labor and materials which were available during those periods.

What then would be considered good regional architecture today? In my opinion, judgment of good regional architecture should be based on the same premise, namely how well the building or buildings are designed with respect to sun, wind and climate. If the regional architecture of today is to be contemporary, the choice of materials should be consistent with the technological advances of the mid-twentieth century.

How can we design our buildings of today to adequately protect us from the sun, wind and climate? It is no longer economically possible to build adobe walls three feet thick, and thin adobe walls do not provide good insulation. Our technology however does permit us to create

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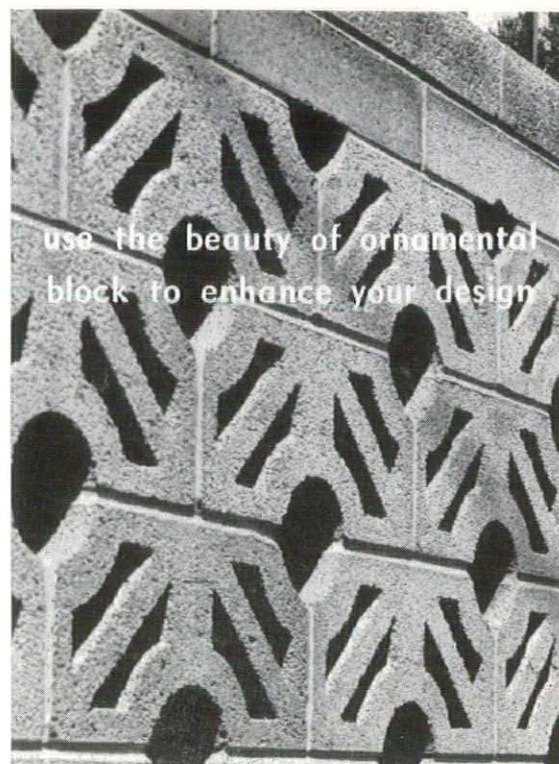
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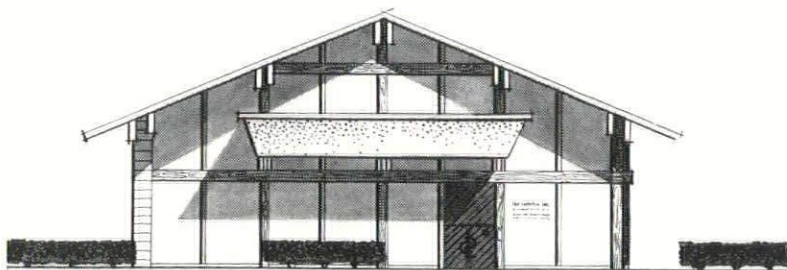


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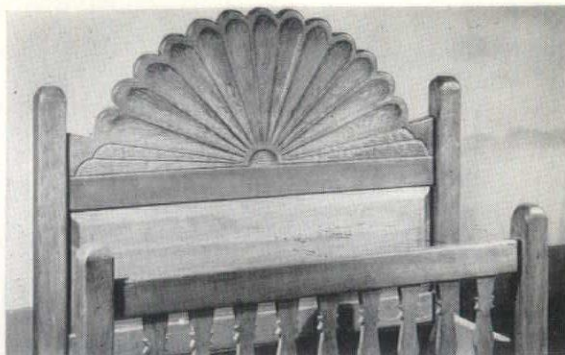
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To review briefly, our climatic conditions in New Mexico call for large overhanging roof areas, protective wing walls, the opening up of our structures to the south winter sun, and the closing them off against the north exposure.

What are we faced with concerning materials for the Southwest? Maintenance costs of a building are very important, especially to public institutions; thus maintenance free materials are desirable in this climate. The sun in New Mexico has a devastating effect on wood unless the wood can be painted with dedicated regularity. However, if the wood can be kept protected from sun and water through the use of generous overhangs, it will retain its original qualities for a long time with little or no maintenance. Most other exterior wall materials will stand up well in this climate. These can be divided into two main categories. The first includes concrete masonry and stucco. Concrete masonry is usually painted, and will need periodic repainting, although not as often as wood. Stucco is usually applied with integral color. After a few years of direct exposure to the sun, wind and rain, stucco will develop hair line cracks and some color fading, which will require patching and painting. In the second category are the denser materials which require little or no finish. These include face brick, glazed brick, stone, precast stone, terra cotta, baked enamel, ceramic tile, marble and the like. These materials will stand up indefinitely to the weather but their initial cost is considerably more than masonry units or stucco.

All true forms of regional architecture reflect the climate of the area. In France and England, the steep roofs indicate a region of heavy rainfall. In Italy the flat heavy roofs indicate the prevalence of a dry, warm climate. I predict that in New Mexico we will see regionalism in architecture making itself felt in more extensive roof structures, set-back (protected) walls, limited glass on the north, protected glass on the south, and use of dense impervious materials where walls are exposed to the weather.



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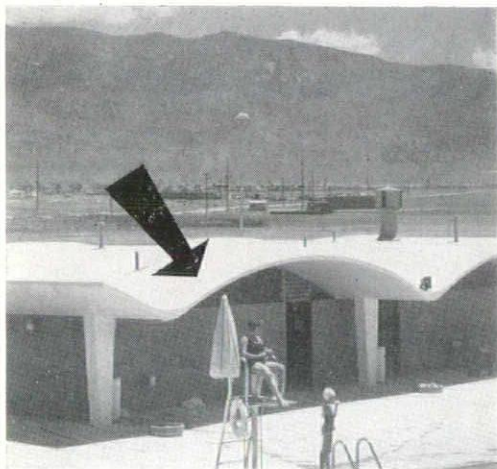
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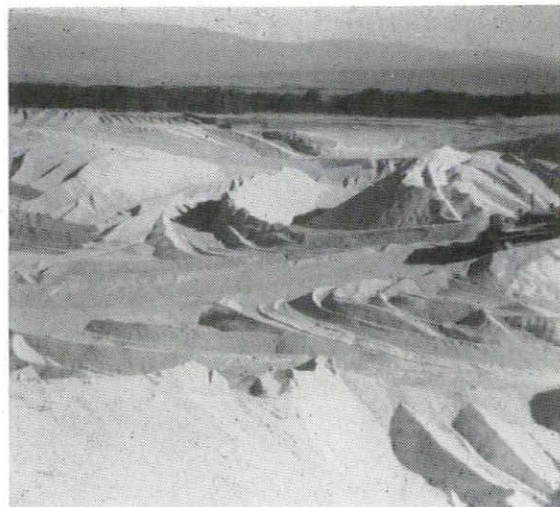
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NOTES ON AN ARCHITECTURAL
STUDY TRIP

John W. McHugh

On this study trip I went in search of that elusive quality of freshness in architectural design, in buildings both new or old. I accepted "Commodity, firmness, and delight" as essential qualities in any good building and went on to search for excellence above and beyond these seldom attained essentials. I decided that after a building is designed and built, historians, editors, critics, and even the architect himself will find reasons or develop philosophies to explain how the design was determined by the structural system, by economics, or by a desire "To express our times." But the real truth of the matter is that every building is so shaped mainly because the designer wanted it that way—the reasons came after. All the structural features from lintels, vaults, domes, pointed arches, steel trusses, and thin shell concrete have been developed in answer to a need. Designers did not say "Here's a dome, what can we do with it?" but rather "I want to build a room larger than any now standing and without columns. How can we do it?" All this is leading up to the idea that we should first dream of our spaces, enclosures, solids, and openings then find structural systems to realize our dreams—or develop new systems if necessary. Such an approach can lead to fresh, new, and exciting shapes and spaces. Unfortunately, most of the new buildings I saw on my trip seem to have been designed the other way round—the structure determined the whole design from the start. "I say, George, on that new school group, I think you'd better use the lift-slab system; might put in some vaults here and there—and we've got to have some grilles, the public wants 'em." This approach simply washes the country back and forth with the changing tides of fashion. It satisfies our genuine need for novelty but discourages creativity. We get a lot of nice buildings but very few excellent ones. So much for the design approach.

The other fact which sort of murmurs when you see a few new buildings and really shouts when you see several hundred of them is that almost all of the buildings being built today need more discipline in their design. In an attempt to make our buildings interesting we are apt to clutter them, so that they seem to stammer rather than make a clear statement. This happens with buildings of any style, but there are many different buildings which speak eloquently; such as the Lincoln Memorial, the Wythe House at Williamsburg, the U.N. Secretariat, the Guggenheim Museum, or the old buildings at Dartmouth. These all share a quality of serenity similar to that of the old Governors' Palace in Santa Fe. None of these buildings tries to efface itself or to appear less than it

continued—page 22 study trip

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Fig. 1. Project for Chemistry Building, University of New Mexico, by Walter Burley Griffin, 1915
Main elevation. (Courtesy of Northwestern University)

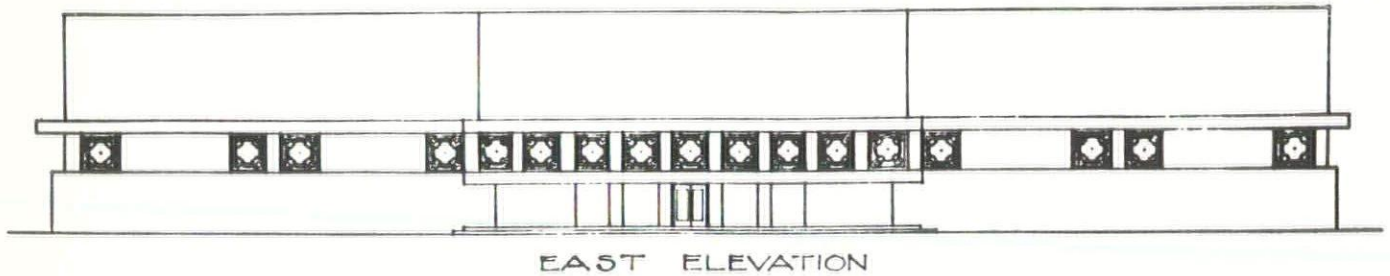


Fig. 2. Project for Chemistry Building, University of New Mexico, by Walter Burley Griffin, 1915
Plan. (Courtesy of Northwestern University)

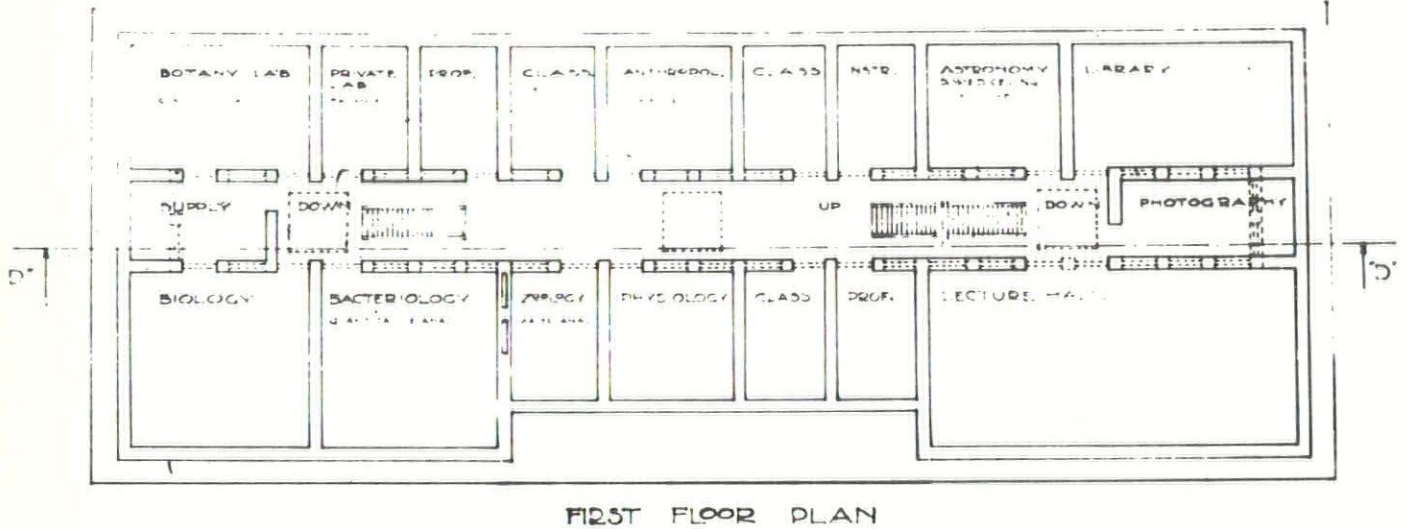
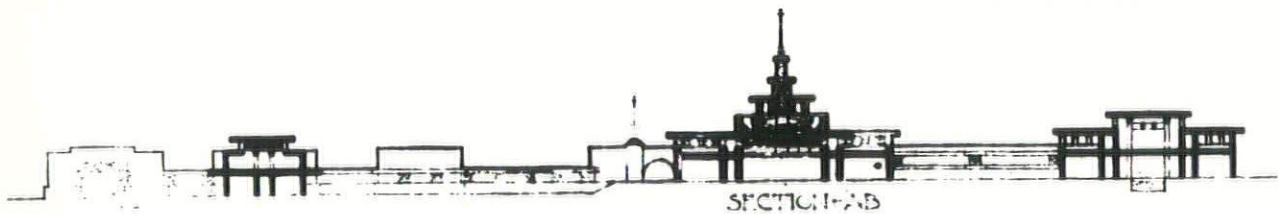
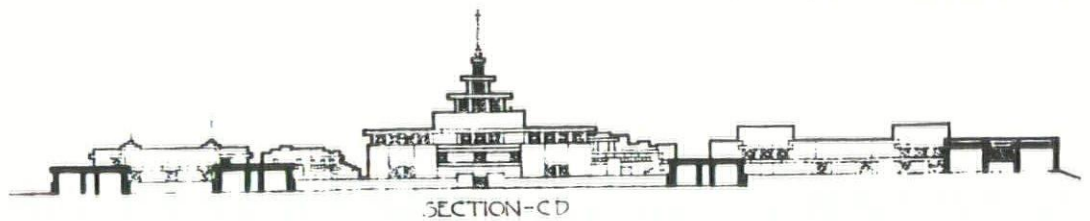
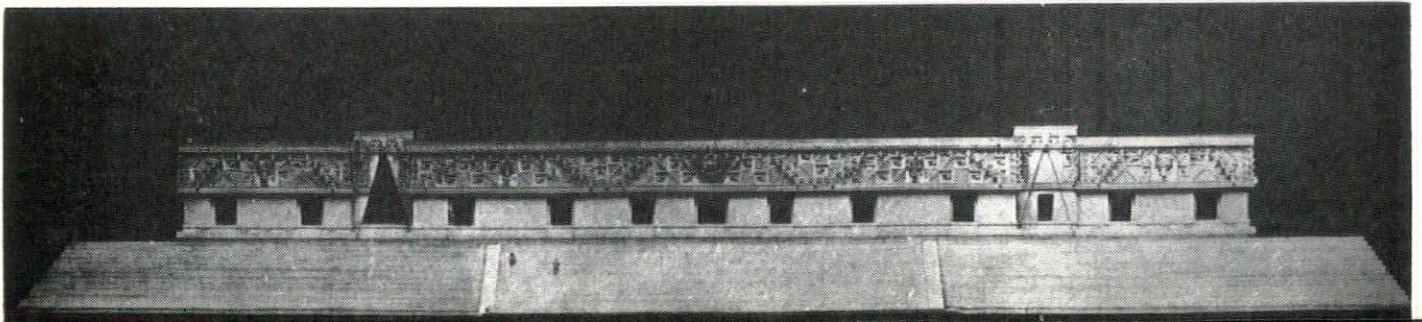


Fig. 3. Projected Campus Plan for University of New Mexico by Walter Burley Griffin, 1915.
(Courtesy of Northwestern University)



UNIVERSITY

Fig. 4. Palace of the Governor, Uxmal, Yucatan. Reconstruction.
(From G. O. Totten, *Maya Architecture*, Washington, D. C., 1926)



THE OLD CHEMISTRY BUILDING AT THE UNIVERSITY OF NEW MEXICO, ITS ANTECEDENTS AND TRADITION

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Behind the modest Old Chemistry Building on the University of New Mexico campus lies a notable, though complex, architectural history. Chosen as architect by the small University, which then numbered only 135 students, was a man who had recently attained international recognition by winning the competition to design the new federal capitol of Australia—Canberra—which, in 1913 was comparable to the honor of being architect of Brasilia or Chandigarh. The conditions of the competition required Walter Burley Griffin, the American prize winner, to voyage down-under. This trip introduced complications and delays in the fulfillment of his commitments in New Mexico and finally resulted in the Old Chemistry Building assuming its present form under the direction of Griffin's associate Francis Barry Byrne.

Since only two visual records remain by which we can reconstruct Griffin's original concept our analysis is greatly restricted. Extant is one preliminary drawing for the "Future Chemistry Building" that includes elevations, plans, and a section (figs. 1 and 2) and also a group plan for the entire campus that, unfortunately, illustrates only two verticle sections taken through the complex of buildings (fig. 3).

Walter Burley Griffin proposed a monumental, symmetrical design composed of sharply defined and simply organized masses which would have read with great clarity under a bright New Mexico sun. The two story building was to have high ceilings thus allowing the windows to be carried over the doorways and organized in a horizontal band. As seen from the exterior these square first floor windows were the vehicle for a "concentration of external ornament (thus) enabling the accentuation of black voids with perforated enrichment."¹ This was to be the only decoration on the otherwise plain facade. To achieve the effect of a high unbroken attic story the fenestration for the second floor was to be treated as a clerestory reversed so that the windows were organized around a shallow light well over the lower ceilinged second floor corridor (see section, fig. 2). This ingenious arrangement left the upper portion of the facade unobstructed and enhanced the impressive character of the edifice.

Although the concept underlying this design was extremely personal for an era dominated by the mission style or some form of classicism, one may legitimately inquire into those sources which offered inspiration to the architect. Such an inquiry necessitates a look into Walter Burley Griffin's background. In 1901, after graduating from the University of Illinois, Griffin entered the office of Frank Lloyd Wright where he stayed about five years during which time the Larkin Company Administration Building at Buffalo, and Unity Church at Oak Park, were on the drawing boards. Once on his own it took until about 1911 before the characteristics of his personal style began to supersede those acquired during his association with

Wright. The feeling for mass and solidity found in the Larkin Building and Unity Church was transferred by Griffin to domestic architecture and became his hallmark in America and Australia. Architecture, however, was always Griffin's secondary interest. The delight he took in planning and landscaping led him to enter the competition for Canberra which, when won, turned his attention to the southern hemisphere for the remainder of his career. In consequence he became a nationally known figure, not in the United States, but in Australia.

The massiveness evident in the design for the Chemistry Building reflects both Griffin's association with Wright and his sympathy for the pre-Columbian architecture of Mexico. While no immediate source can be isolated for the Griffin project, the Mayan Palace of the Governor at Uxmal, Yucatan, expresses a similar spirit with its tripartite symmetrical composition, low horizontal massing in which the upper half is treated as an attic story, and strong demarcation separating this section from the lower portion (fig. 4). Except for these points of comparison the Griffin design is manifestly different with its severe (as opposed to ornate) treatment of the attic, the projecting soffit at mid-elevation, and the banded arrangement of windows over the doors. It is more the spirit of pre-Columbian architecture which has attracted Griffin than the specific forms, and if not for the fact that this spirit was discernable in much of Griffin's other contemporary work one might question the validity of such a comparison. Griffin himself did not make specific reference to the ancient architecture of Mexico but, perhaps for the sake of the clients, related the design to the New Mexican tradition by saying that "My interpretation of the pueblo type is governed only by its ideal of simplicity and directness of adapting the means inherent in the local materials, climate, and the atmosphere in its broad sense."² While pueblo architecture is similar to that of the Mayans with its emphasis on cubic form, mass, and severe planear surfaces, the Griffin project, while sympathetic to the local Indian tradition, was certainly more akin to the southerly neighbors.

Why or when Walter Burley Griffin first became conscious of pre-Columbian architecture is uncertain. His earliest major commission of 1901³ showed a preference for massiveness but not of the Mayan type. His first contact with this exotic architecture probably occurred while in Wright's office, for among the master's drawings is a study for a brick and concrete building dated 1904⁴ which vaguely recalls certain ruins at Mitla while simultaneously hinting at Griffin's later window treatment in the Chemistry Building project. But although there exist some questionable relationships or parallels of earlier date it remains a fact that Frank Lloyd Wright was not profoundly effected by pre-Columbian architecture until 1915 (or shortly thereafter)⁵ when its message became clear to

Fig. 5. Aline Barnsdall House, Los Angeles, California
By Frank Lloyd Wright, 1918-20
(Courtesy of H. R. Hitchcock)

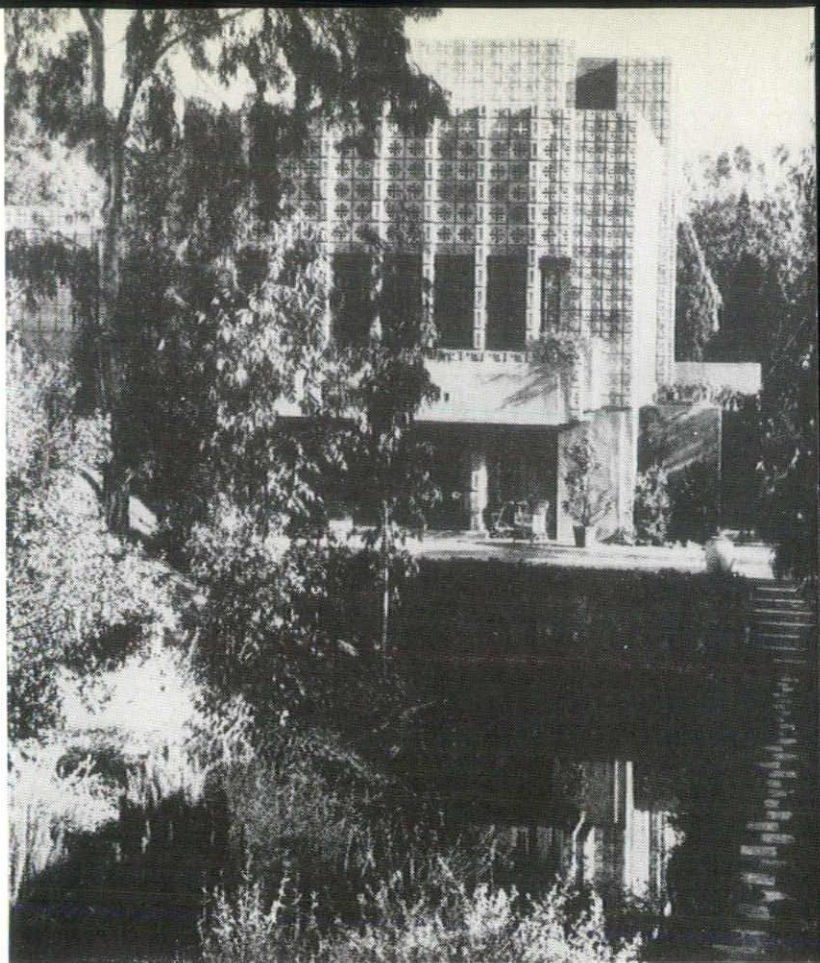
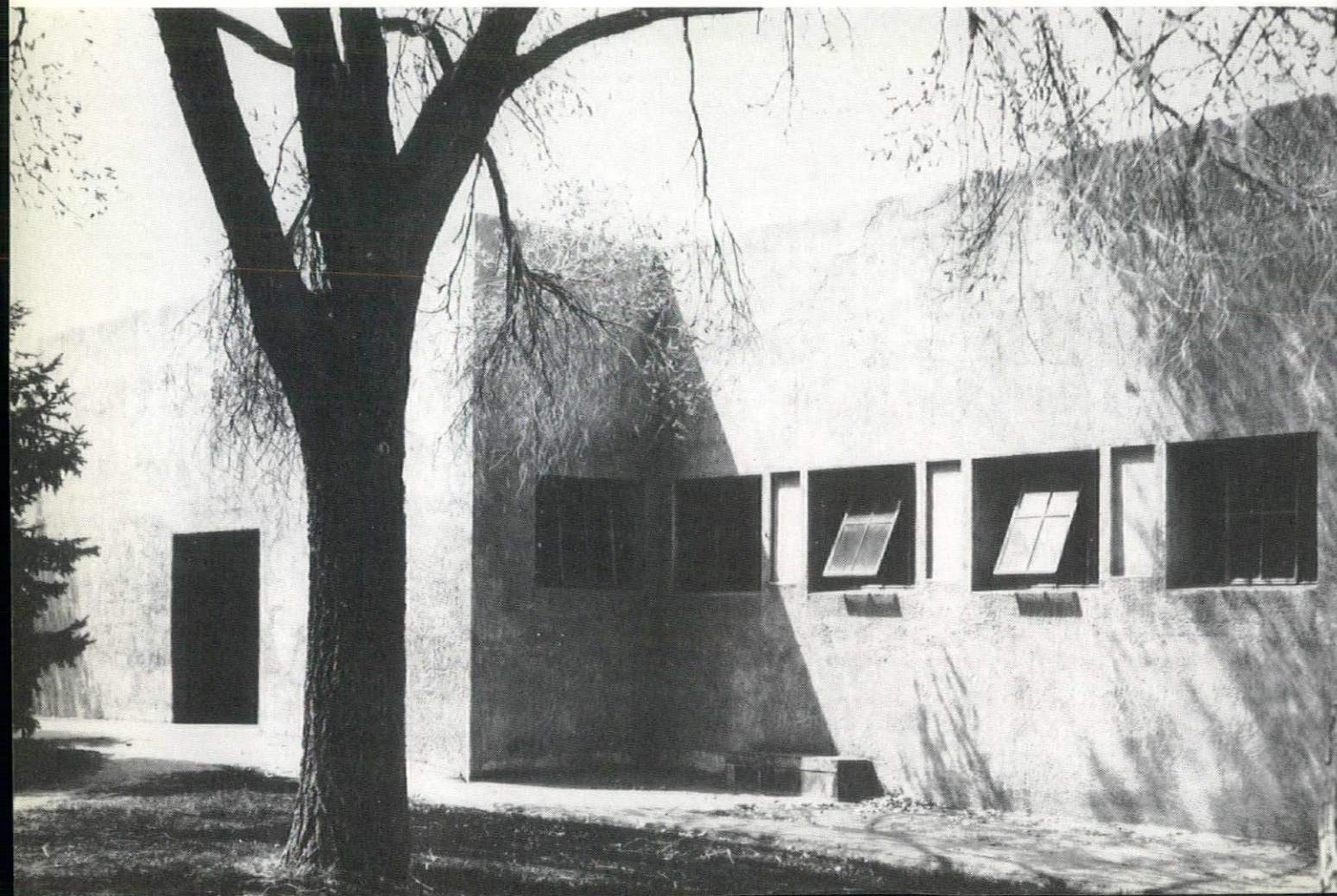


Fig. 6. Old Chemistry Building, University of New Mexico, by Francis Barry Byrne,
(Photo by David Geb)



him and led to a strong influence on his work; stronger than any other to which Wright was to succumb during his long career. The most striking examples are the A. D. German Warehouse, Richland Center, Wisconsin, of ca. 1915, the decoration project for the Bogk House at Milwaukee of 1916, and the Aline Barnsdall House at Los Angeles of 1918-20 (with sketches for this design going back to about 1917). Thus Griffin's project for the Chemistry Building at the University of New Mexico was at least contemporary to, if it did not pre-date, any of Wright's major essays in this direction. A comparison between Griffin's design of 1915 and Wright's Barnsdall House of 1918-1920 immediately suggests that the New Mexico project was the key to Wright's design (fig. 5). But the Griffin drawing was not published and although it was sent from Australia to his Chicago office it would be impossible to ascertain if Wright saw it. Thus the intriguing question of whether the Chemistry Building project was to constitute a major source of inspiration for Frank Lloyd Wright must remain unanswered.

We may regret that Griffin's project gave way to a less ambitious scheme for, in spite of a certain stiffness of composition, this admirable design would have been an impressive addition to the campus. In fact, had Griffin's original ideas materialized, the entire campus would have been developed as a unified architectural concept. The arrangement was to be fairly tightly organized around the main building complex with low appendages radiating out from the core. The architectural character was to be similar to that of the Chemistry Building except for the dominant central motif composed of freely extending lateral planes supported by vertical posts and screens. Griffin, in a letter of 29 August 1915, summed up his ideas by saying "the general scheme is a compact, continuous pueblo, to afford a maximum of shelter, convenience and coziness. The whole group is low-lying (1 and 2 stories) with economical plain masses, . . . and all dominated by a lofty pyramidal central structure and rendered attractive by a wide variation of correlated courts and axial vistas." From the standpoint of planning this arrangement would have been most interesting, if provocative, since the idea was at variance with the usual university campus layout wherein individual buildings were organized in a pattern around an open mall instead of in continuous sequence. But no thorough analysis can be made of Griffin's thoughts from these sparse records which lack even a ground plan.

Our discussion up to this point has accounted for those two designs created in absentia by Griffin in 1915, but not for the Chemistry Building now part of the University. Before his departure for Australia in 1913 Walter Burley Griffin made arrangements with Francis Barry Byrne, a former colleague in Frank Lloyd Wright's studio, to return from California and, in association with Griffin, to take over the latter's Chicago office for a period of time to ease the rupture caused by Griffin's absence. As the years passed co-operation diminished and, although the contract of January 5th, 1916, between the University and the architects was signed by both men, the blue prints for the Chemistry Building, dated April 15th, 1916, carry only the name of Byrne.

While ostensibly related to the Griffin proposal in emphasizing mass, cube, and blank wall pierced by windows organized in a horizontal band, the executed building is, in effect, virtually a new conception (figure 6). The feeling of pre-Columbian architecture is no longer preserved and except for a similar vague relationship to a pueblo, the design is free from historical precedent. Francis Barry Byrne later remarked that "it mingled the influence of Sullivan and Wright, allied with my preception of the values that existed in the simplifying tendencies of Irving Gill, whom I had known during a visit to California."⁶ Irving Gill, too little known in the United States, was then doing severe work in Southern California not unlike that of the Seession architect Adolf Loos in Austria. Although the feeling for mass in the Chemistry Building is very similar to that expressed by Irving Gill, the fenestration and plan of the building are not. The reference to Louis Sullivan is not as inappropriate as it would seem since Byrne always felt that Sullivan's greatest message was to be found in his organization of mass and simplification of form; certainly the Chemistry Building embodies these ideals.

The plan also differs from the Griffin project since the rooms are arranged around an open court instead of a central corridor and, although the building is still bilaterally symmetrical with a tripartite massing of the main facade, the entrance section is projected rather than recessed. The clean-cut window openings neatly ordered against the plain elevations offer only partial relief to the rigorous composition. The only minor concession is found in the in-set rectangular panels placed between the window voids. Otherwise the building is an essay in stark simplification.

Both the earlier project by Walter Burley Griffin and the executed building by Francis Barry Byrne share many common characteristics of design, yet one emphatically strives (and not without success) for monumentality while the other is content to be unpretentious; one is conscious of style (in the design sense) while its counterpart seeks only to be unobtrusive. Both designs illuminate a phase in American architecture and simultaneously suggest an aesthetic not unsympathetic to the International Style of the following decade.

NOTES

1. Letter of 29 August 1915 from Walter Burley Griffin to George L. Brooks, President, Board of Regents, University of New Mexico.

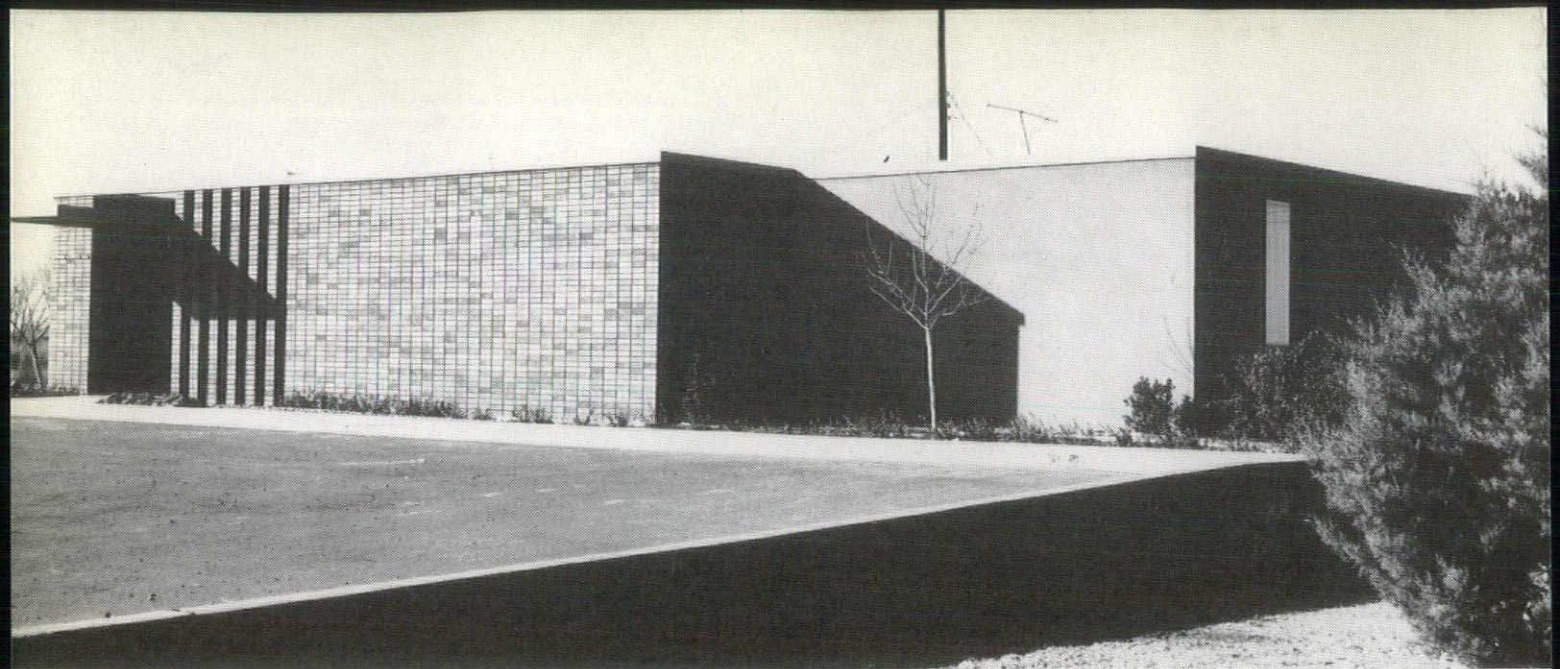
2. *IBID.*

3. William Emery House, Elmhurst, Illinois. Executed as a private commission while Griffin was in Wright's office.

4. Illustrated in *A TESTAMENT* by Frank Lloyd Wright (New York, Horizon Press, 1957) p. 43.

5. Dimitri Tselos in his provocative article on "Exotic Influences in the Architecture of Frank Lloyd Wright" (*MAGAZINE OF ART*, XLVII, 1953, pp. 160-169) traces the influence of pre-Columbian decoration on Wright back to 1895, yet the first clear instance of the building form being so effected was the A. D. German Warehouse of ca. 1915.

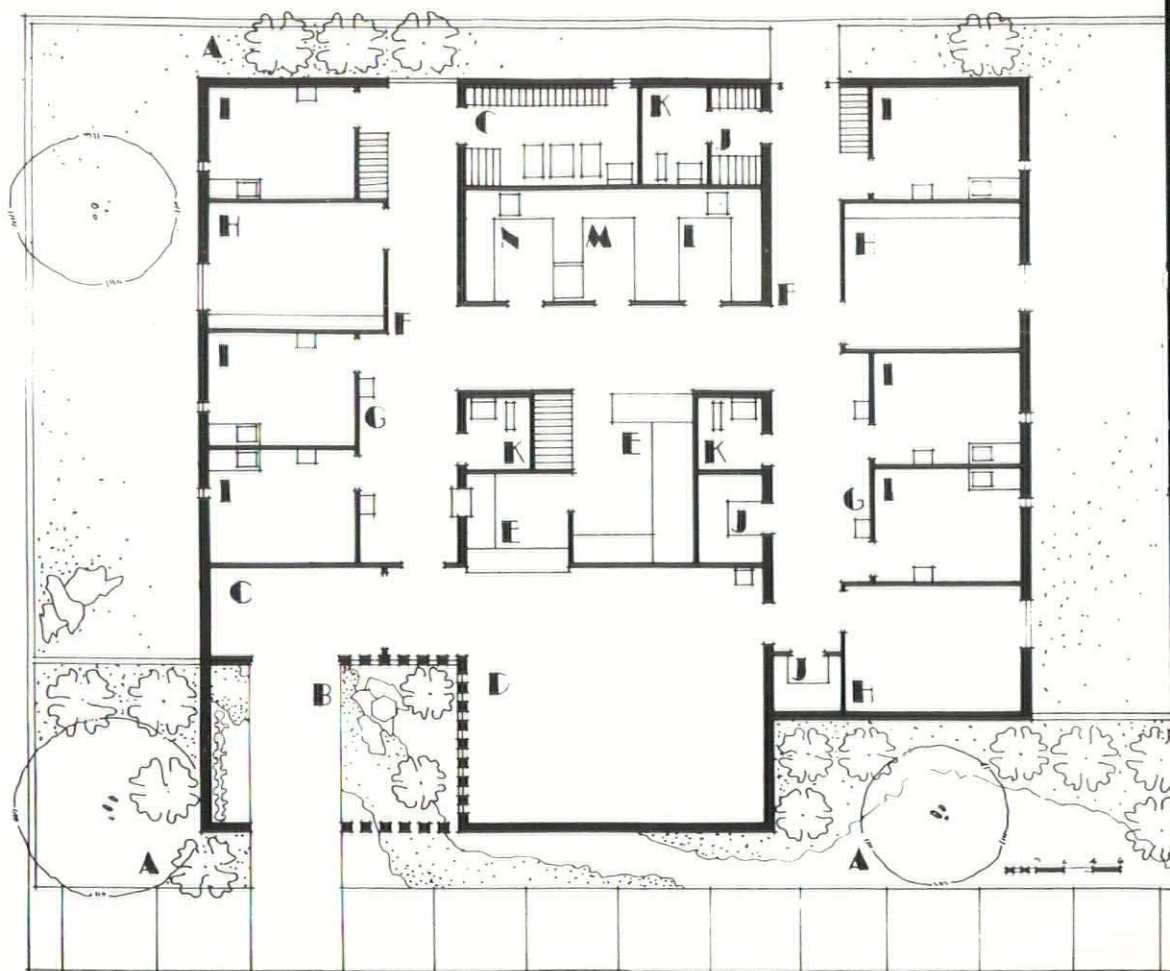
6. Barry Byrne, *AMERICAN BENEDICTINE REVIEW*, II 1951, p. 148.

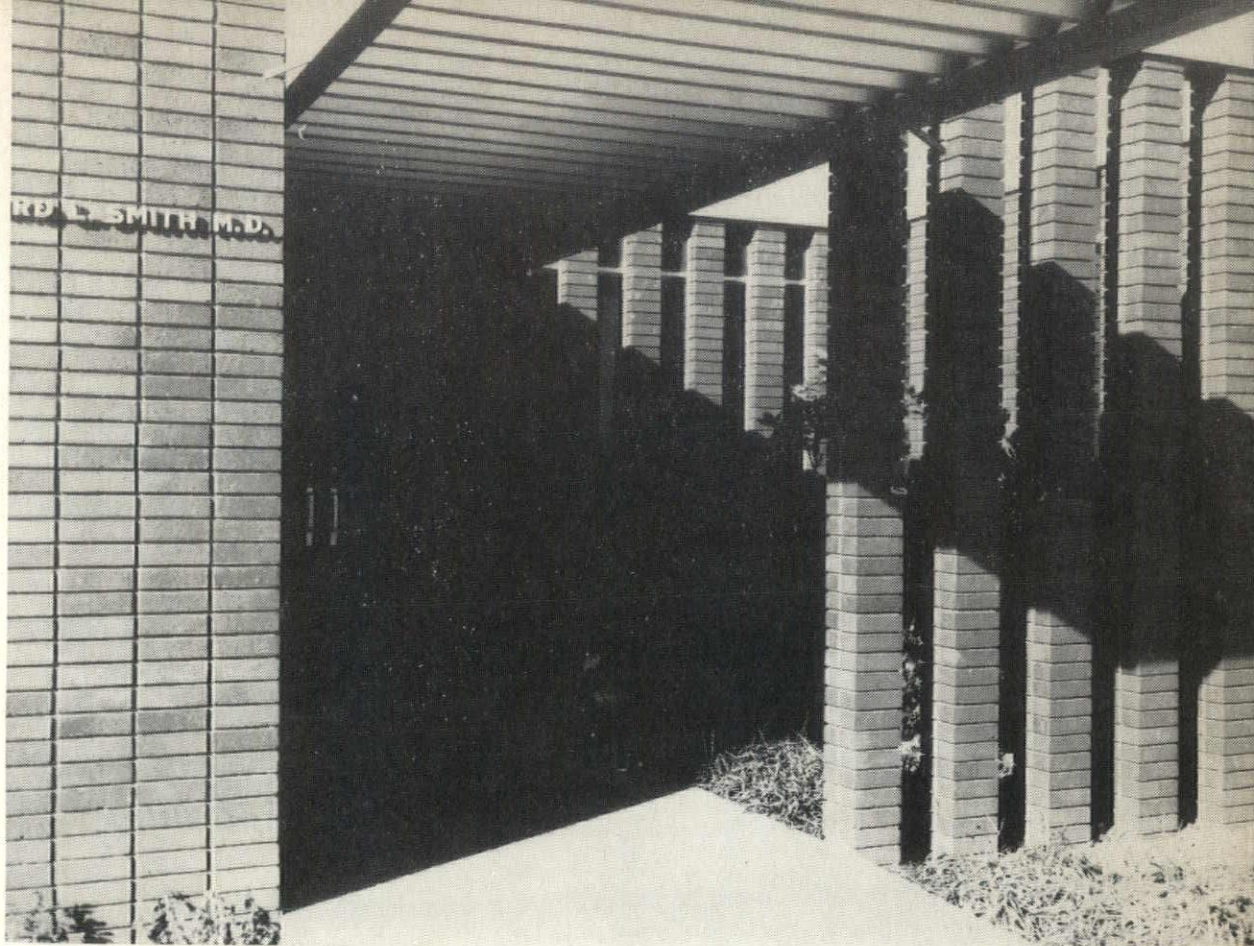


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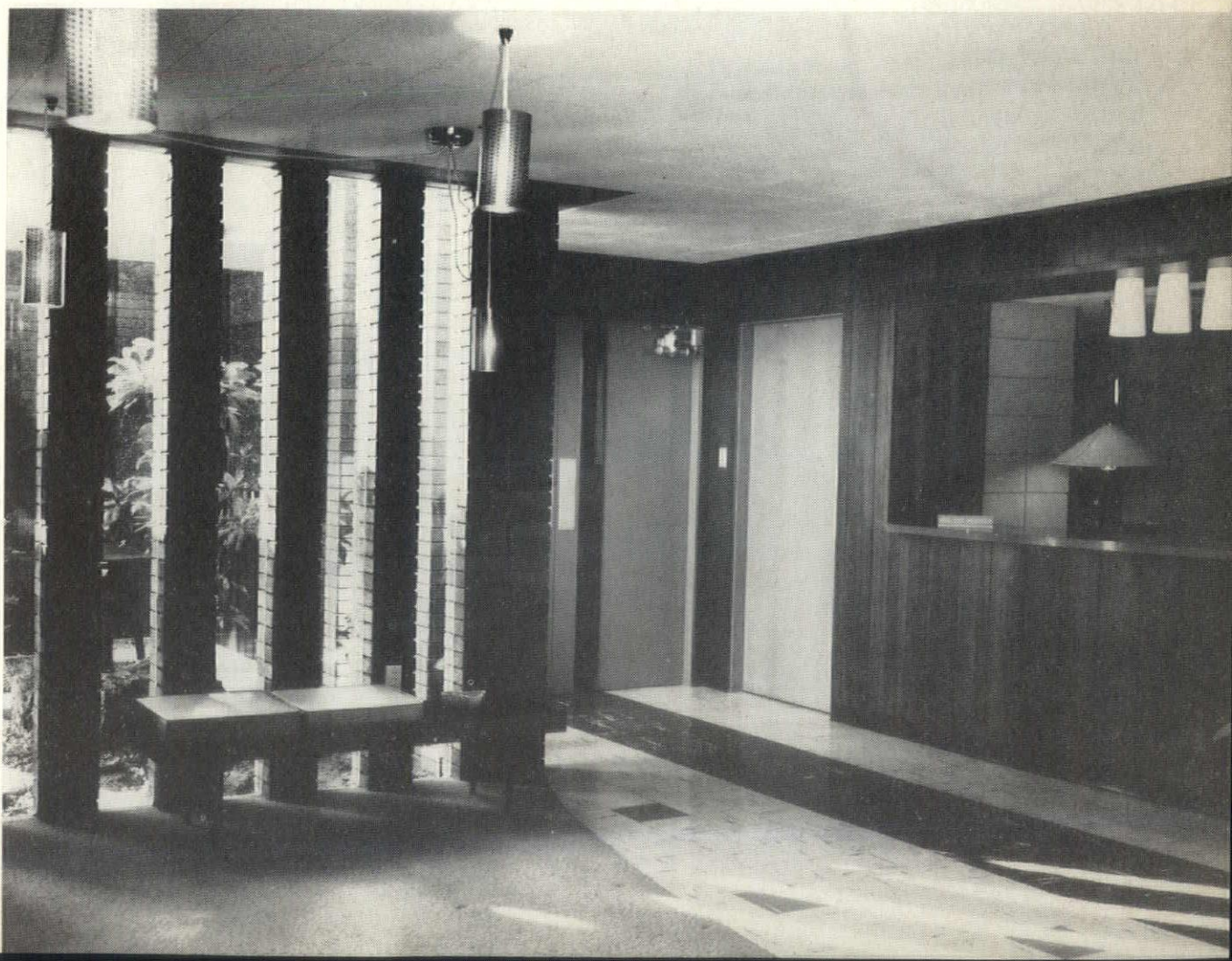
Hugh Rowland, Architect—Clinic for Howard L. Smith, M.D., Roswell, 1959.

A small medical office eventually planned for dual occupancy and as a part of a future large shopping center. This concrete block, brick and stucco building was constructed for about \$15 a square foot including all the files, cabinets and other built-in furniture. It was constructed by the Valley Building Company. A—Landscaped area, gravel ground cover and low maintenance planting; B—Entrance court; C—Vestibule; D—Waiting Room; E—Office; F—Corridor; G—Blood pressure and weight alcove; H—Consultation; I—Examination; J—Storage; K—Toilet; L—Laboratory; M—Shot room; N—Work room; O—Mechanical equipment room.

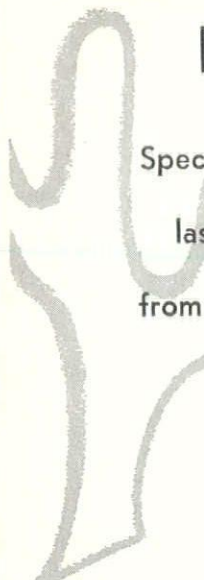




entrance court



waiting room




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—continued from page 8 notes on reading

The forty-four well chosen illustrations are of high quality both technically and artistically. Many are new views of familiar buildings or excellent details which add immeasurably to one's enjoyment of the plates. Also included is a very useful bibliography.

Thus the major contribution of this new biography is in its amplified account, often enriched with new information, about the life of Louis Sullivan. With architectural discussions minimized a broader, non-technical audience can be reached and introduced to the life and work of this revolutionary American architect.

*H. Allen Brooks
University of Toronto*

—continued from page 15 study trip

is. Like a thoroughbred horse each has a pride or even arrogance of manner tempered by a gentlemanly consideration for its neighbors.

These two ideas were the principal souvenirs I brought home from my trip.

Among the places visited were: Colorado Springs, Kansas City, Chicago, Toledo, Firelands district of Ohio, Buffalo, Finger Lakes, Salem, Ipswich, Marblehead, Brandeis, New Haven, New Hope, Washington, D. C., Williamsburg, Charlottesville, plantations along the James, Columbus, and Louisville.

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